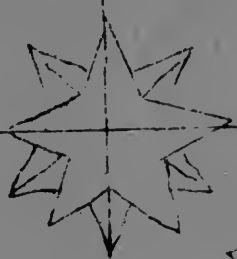


NORTHERN



JUNKET



20¢

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No. 12





TAKE IT OR LEAVE IT

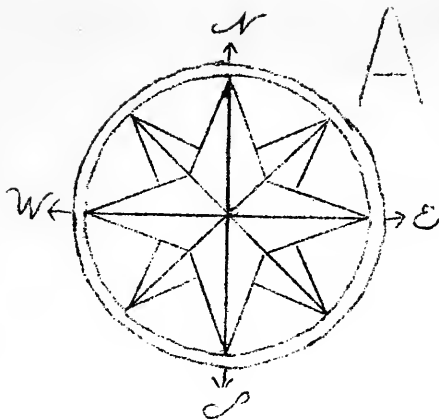
The festival season
is on !

The word festival is the most overworked word in the square dance language. It's gotten so that any over-sized square dance is apt to be called a festival. In hopes of course of luring a few more "cashtomers" through the doors.

There are legitimate festivals. Many of them long established, and still striving to live up to the high standards they set for themselves in the beginning. For such festivals and the folks back of them we have the highest regard and nothing but praise for their endeavors. It is preposterous to think that any group can run a true festival every week or every month. Yet it has been tried and will be tried again and again until the public rebels against such nonsense and stays at home. A pox upon such things. Such affairs are phonies, and are run by phonies who are merely out to make a fast dollar and to hell with whether or not square dancing is helped or hurt in the performance.

It's all well and good to say that only the best will survive. It's true. But in their dying the others are bound to have a bad effect on all folk dancing thereabouts. Once a year is enough for a sectional festival. Twice a year at the most for the smaller regional ones. Concentrate your fire. Don't scatter it.

Sincerely *Ralph*



ALASKAN WINTER

by
SALLY O'HEARN

Here in College, Alaska, I have just had the mildest winter I've ever experienced; even though the thermometer went down to 50 and 60 below zero it was dry still cold. No wind, dampness or blizzards; just gentle snow falling down softly. Beautiful display of northern lights nearly every night, and ideal skiing conditions when 10 below, zero, or 10 above.

I miss your New England dances though. We have them up here, but mostly folk dancing and I have not been to a single square dance that in any way compared to the ones around home. We call them "sourdough" dances, even had a formal "sourdough dance" once, and that was fun; good music and a good caller.

Saw some interesting Eskimo dances at the winter carnival. Like to hear about them?

Eskimos are a very proud and independent race, and, due to the conditions under which they live, maintain a strong feeling of kinship. Neighborliness is practiced to a degree seldom met with in the States, and when one family or individual needs help the whole clan rushes to aid.

In Fairbanks there was a very sick Eskimo

waiting for an opening in the Seward hospital to obtain treatment. So weak he could not feed himself and had to be cared for constantly. This care is expensive, and Eskimos are usually not rich people.

To help this fellow native, Eskimos from all over the northwest came to Fairbanks to stage a benefit dance during carnival week. The entire proceeds from the sale of tickets went for cost of hospitalization of this very ill native.

The dance was held in the high school auditorium and about 35 Eskimos took part. Laura Hagerberg, native mail carrier, organized the natives for the dance and she said it was the most colorful tribal dance ever held in Fairbanks.

The dances were very informal and spontaneous. The men sat in front beating the rhythm on hoops covered with walrus skin, or bladder, and the women formed a semi-circle behind them. As the men beat the rhythm they chanted the songs. It was a strange rhythm that gradually got under your skin; at first slow, then gradually increasing in speed and volume so that the women (who seemed very shy about getting up and dancing) just couldn't sit still and they'd get up a few at a time and join in the dance. The dances were all arm and body movements; no footwork. And usually described a hunting scene or some form of outdoor life, frequently having animals as a center of attraction.

The first dance presented was the "hunters dance". Next was an athletic dance. This showed two young men who had held a grudge for a long time and had finally decided to become friends again. Then there was a seal hunting dance and a fox hunt dance which was rather cute. It was supposed to depict a fox who comes out of his den, chases himself around a while and finally

runs away. Then a Tobacco smoker' dance, which Mrs. Hagberg explained represented men who started to smoke and not wanting to waste any of it swallowed the smoke and became dizzy, much to the amusement of the audience.

The dance called "get away old man get away" is said to be a true story of a beautiful Eskimo girl who announced that she would marry the best dancer who proposed to her. In the dance she refuses several, then, as she sits stitching on a mukluk she is visited by a very old man -- grandfather of one of the spurned lovers. He was so old he had to crawl on his hands and knees. His antics in attempting to approach the young girl were most amusing. Despite her protestation to "get away old man, get away", he was so irate over her rejection of his grandson that he insisted she become his own wife. He finally is able to catch her; drags her off to his igloo.

These native dances were the answer to a photographer's dream, for seldom is it possible to obtain authentic pictures of large groups of natives dressed in their ceremonial costumes to act out the dances which they always reserve to wear on special occasions.

The costumes included beautiful **fur** parkas and mukluks, and ceremonial masks and garments. Some of the women wore colorful calico parkas trimmed with strips of wolverine fur. All of the costumes worn would have caused a sensation on Fifth Avenue.

One of the men demonstrated the Native's method of tying dogs in the early days before chains were available. They also told several stories which have been passed down from generation to generation.



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THE OLD
FIDDLE

by
John Gould

It hangs beside the window in the corner
 next the door,
And its top is sadly broken where it fell
 upon the floor,
The strings are frayed and rusty, the bridge
 is brown and bent,
And the back is covered thickly with a daub
 of dirty paint.

The house is getting shaky, and the roof
 is bent and gray,
The old folks and the children all have
 wandered far away;
Yet I recall the youthful joys, the laughter
 and the tears,
The music and the dancing here, in half
 forgotten years.

List! through the broken window pane the
 fitful west wind sings;
With vivifying motion it is sweeping o'er
 the strings:
The murmur low of music sounds where silence
 filled the air,
The long dim years have vanished, and my
 youthful friends are here.

I see the ancient fiddler that I meet now
 every day,
 Before his sturdy back was bent, or golden
 hair was gray;
 He sits there gently tuning the old fiddle
 on his chair,
 And on the yellow rosin rubs the long white
 shining hair.

I listen to the melody that ripples from
 the strings,
 And watch the eager dancers as the stirring
 music rings,
 I see the swift bow sweeping on with rhythm
 sharp and strong,
 And boys and girls are dancing to the lilting
 of the song.

The old folks catch the rapture of the
 fiddler's stately round,
 Their daily toil forgotten in the ecstasy
 of sound;
 In minuet and contra dance too swift the
 moments flow,
 In music's realm delightful;—and all are
 loath to go.

The vision dimmed and faded as the fiddle
 ceased to sound,
 The gay and joyous band dissolved in silence
 all profound,
 And nought remained of all the pomp that
 graced the kitchen floor,
 But the old dismantled fiddle on the nail
 beside the door.



CALICO

BALL



by
Joseph Radtke

On Sunday, March 19th a Calico Ball took place at Al Brundage's Barn in Stepny, Connecticut. Some 350 dancers and Square Dance Callers

from five states filled the barn to capacity. It was a marvellous experience for all who attended this first all Western style square dance ball. Those of us who have traveled saw a replica that evening of the best dancing to be found in the west.

Al Brundage called for the program which included, "Wagon Wheel, The Spinning Wheel, Star by the Right, San Antonio Rose," and the ever popular "Just Because" with Western trimmings, and others. Couple dances such as "Jessie Polka, Cowboy Schottische (taught by Frank Kaltman) Mexican Waltz," etc. were enjoyed by everyone. The Pioneers provided most danceable music, and each girl received an attractive souvenir program to tie on to her wrist.

There were two very fine exhibitions, the

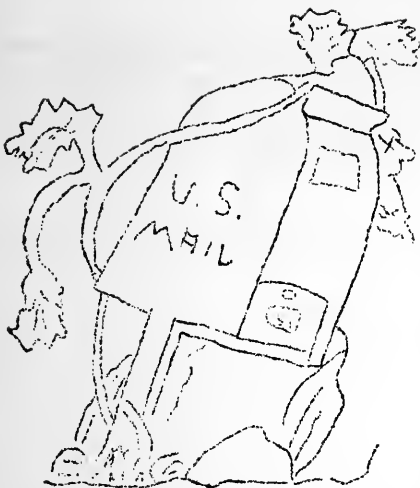
first by the Country Barn Dancers, two sets with Al Brundage doing the calling; and the Circle 8 Swingsters, an adult group from Newark, N.J. who did two numbers with Frank Kaltman at the mike. Their first number was most unusual and beautifully danced-variations on "Put Your Little Foot" skillfully blended together into a square dance without calls. The 2nd dance used six couples, a regular square set with the extra two couples cutting in and dropping out, and all of them dancing together at the finish.

There was a great deal of color provided by the ladies wearing long dresses in a variety of styles, and the men gay in cowboy shirts and ties, and a few who were shod in cowboy boots.

Warren Schmidt of the University of Connecticut, Square Dance Caller, and Director of the Annual Connecticut State Festival, opened the evening officially with a Grand March. This started with new partners for everyone and at its conclusion put all into lines of eight for a quadrille-called by Al Brundage. This was only the first of several mixers which enabled strangers to become friends as the evening rolled along. There was an electric quality of enthusiasm which caught everyone in a warm glow of friendliness which prevailed throughout the night.

While western style square dancing predominated it was not the wild rough house variety we hear and read so much about here in the east. Typical western style square dancing is smooth graceful, effortless dancing, with every man a gentleman and courteous to his partner always. Any westerner would have felt right at home at this Calico Ball.

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RHODE ISLAND NEWS
by
JOHN T. KENYON

The Pawtucket YWCA Second Annual Square Dance Festival was much more a success this year than last. Not only on the point of quantity, but also on that of quality. We had 10 exhibition sets with us this year as contrasted with seven last

year. They came from Brockton, Attleboro, Swansea, North Attleboro, Duxbury, and North Swansea, all in Massachusetts; and from Warren, Apponaug, West Warwick, and Pawtucket, in Rhode Island.

All the exhibition sets "Put their best foot forward" so needless to say there was some very pretty dancing done. Nearly 350 people attended, either as exhibitors, just "plain dancers" or spectators who wished to see what was doing.

Practically every set entered was supported by its own cheering squad, and that plus dancers who came to see the fun, made sure of a full floor when the call went out to "Form Your Sets-Four More Couples". At one time during the evening we had 25 sets on the floor, which meant that everyone was "dancing on a dime". All were good dancers however, and there was a minimum of confusion. Cooperation was the watchword of the evening; everyone doing his or her share towards making the affair a success.

Among the callers present were Charley Baldwin, Dave Peckham, Hank Wiley, Bill Dunkle, Ken Gunner and myself. Each one did his part by calling for general dancing.

We learned some more about the organization and running of a festival by this year's experience, and by putting this year and last year together, we hope that the 1951 Festival will be even bigger and better.

DUKE MILLER WRITES

Many of our regular class groups closed the season with the coming of Easter, but we were gratified when our adult DO-SI-DO Club voted unanimously to continue as an independent venture for the next three months, meeting Mondays 7:30-10:30 A total of 104 stuck out the 15 lessons and they are really pretty good.

April 1, three sets chosen by lot from our P.T.S.A. Quadrille Club danced an exhibition for the sectional Phys. Ed. Convention in Saratoga. We did an Adirondack style "muddle", a New England square and contra. From that point we had audience participation, and did short snatches of request numbers, including a few folk dances. Would be there yet if the banquet hadn't stopped us.

April 5 we took Quadrille Club members 100 miles to Norwich, N.Y. DO-SI-DO Club members donated the cars. At 3 P.M. I spoke shortly to 850 high school students telling them how we operate in Gloversville. Our group then did a swell 15 minute exhibition, followed by an hour of audience participation. Then supper. Then more general dancing for over 300 adults. Quite a party!

Was caller for a Cancer Drive Ball in the local Armory recently. Had 9 sets do Adirondack Squares, and 6 sets New England Squares. Then combined the 15 sets for contras, a style which few have ever seen in this area.

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FESTIVALS

NORFOLK AGGIE FOLK FESTIVAL

The Folk Dance Club of the Norfolk County Agricultural School, Walpole, Massachusetts, held its Sixth Annual Festival at the Norwood Junior High School on Friday evening March 17. An audience of over 400 witnessed the event, and some of the members showed particular skill and originality in calling.

The Folk Dance Club is directed by Mr. and Mrs. Elmore Ashman of Walpole. Mr. Ashman heads the school's Fruit Department. For several years the Ashmans have been sharing their skill in Folk Dancing one evening a week with the Norfolk County Agricultural School Students and girl partners from neighboring towns. The club boasts a membership of 100 boys and girls all of whom participated in the festival.

One of the features of the Sixth Annual Folk Festival were: American Squares called by Janet Smith of Dedham. Janet called the "Three Hand Star" to the tune of "A Hundred Pipers" and "Swing Two Ladies" to "Maggie Brown's Favorite". Mrs. Ashman called a Texas style quadrille, "Quarter Sashay" to the "Devil's Dream". Dudley Laufman called an easy breakdown to "Old Joe Clark" and then a dance of his own making to "Fisher's Hornpipe". American contras, "Lamplighters' Horn pipe" and "Timber Salvage Reel" were prompted by

Mr. Ashman. The "Oxdansen", a Swedish folk dance representing a fight, was featured by William O Kivi, Jr., '46 of Walpole, David Ashman, '50, Dudley Laufman, '50, Milton Snow, '50, Gordon I. Spear, '50 Robert Young, '50, John David Cherry, '51, and Herbert Kendall, '51. This is a humorous dance and the audience showed enthusiastic approval.

The following International Folk Dances were presented: Koja-Koja and Klumpakojis, Lithuanian; At the Inn and Windmueller, German; Sæxtur Danish; Alexandrovsky, Russian; Waves of Tory, Irish

Music for the festival was provided by Mr. Wade, of East Providence, pianist; Miss Marion Roberts of Boston, accordionist; Miss Helen Durfee of East Providence and Emil Kessler of Newton fiddlers. The festival opened with a medley of fiddle tunes by the orchestra.

Following the close of the program, guests and friends of the Dance Club joined in general folk and square dancing. Over 20 sets enjoyed the calling of William O. Kivi, Jr. of Walpole; Charles V. Campbell of Lexington; Earl Davis of Walpole; Dudley Laufman of the school; and Ted Sannella of Revere. Mr. Ashman of the school kept everyone happy with some good contras.

Dudley Laufman, reporter.

UNIVERSITY OF MASSACHUSETTS
FOLK FESTIVAL
MARCH 24, 1950

The following program was sent to the editor of Northern Junket. No notes or write-up, so if there were changes, put the blame where it belongs.

Song: White Oak Tree, by the audience.

New England Square-Monadnock Muddle, by the
Amherst Square Dance Group, Eli Marsh, leader.

Fiddle Tunes, by Will Ayer, Fitchburg.

Song: Widdecombe Fair, by the audience. field"

Ballads sung by Randolph Johnston "Old Deer"

La Jota: Sigrid Taillon, Guatemala, guitarist;
Marta Solari, Chile, Smith College.

Schottische, Oxdansen, Fjallnaspolskamby the
Swedish Folk Dance Club, John A. Swanson, Worcester
leader.

General dancing: Schottische, Varsouvienne.

Songs by U. of Mass., Annemarielen (Dutch) Swiss
Evening song: The Peat Bog Soldiers (German) and
Karel Jacobs, (Holland).

General Singing: Noriu Miego, Lithuanian, and a
Dutch Song.

Kalvelis, Sukcius, Katilas, and Kubilas, by the
Lithuanian Folk Dancers of Worcester, William
Burdulis, Leader.

Sirto, Tsomiko, Zembeliko, by the Boys and Girls
Clubs of the Greek American Association. Georgia
Kokkalis, George Paniches, leaders, Springfield.

General dancing: Hasapiko, Kalvelis, and Noriu
Miego.

Kujawiak, Umarl Naciek Umarl. Irene Konopka
pianist Rose Lencicki, Westfield.

Armenian Choral Society: Pari Loosin, Hovn
Anoosh, Lorig, Village Dances, H. Harotian, leader.

Back Hand Star (Texan Square) Heymakers of the
U. of Mass. Paul Channel, caller.

General dancing for all: Lawrence Loy, caller.

THIRD MONTACHUSETT FOLK FESTIVAL

Sponsored by the Fitchburg Quadrille Club
this festival surpassed their other two efforts.
Experience gained in other years stood the club
in good stead. A small but highly interesting ex
hibit of folkcraft handiwork was stratigically
placed to attract the attention of all who
passed through the entrance.

The Greek Folk Dancers of the Clinton Chapters of Ahopans and Daughters of Penelope, led by Mr. & Mrs. Peter Chiavaras opened the exhibition numbers with a group of five Greek Folk Dances; Tsiamiko, Kalamatiano, Tsiamiko, Cretan and Zembekiko.

Miss Bridie Joyce, right from County Mayo Ireland, and in this country but a year danced two solo numbers: Hornpipe and Jig. A veteran performer of many a Feis in Old Ireland, Miss Joyce was superb in both of her dances.

Miss Becky Smith of Fitchburg did a Highland Fling and Sword Dance; both traditional of Scotland. Miss Smith's father played the pipes for her dances.

Two sets of the Fitchburg Quadrille Club then gave a splendid demonstration of a "break-down with figures". This group gets better each year. Then, to their everlasting credit, every member of the Club formed squares and did a medley quadrille. This simple act of thoughtfulness will have a carry-over in the club's morale.

There was PLENTY of general dancing, led by Lawrence Loy and Ralph Page. Mr Page's orchestra played for the general dancing as well as for two of the exhibition numbers.

The words of "The Girl I Left Behind Me" are of unknown authorship, dating back to about 1770. The melody, undoubtedly a genuine folk song, was taken down by an Irish harper A. O'Neil in 1800.

While we like to think that "Old Zip Coon" is an American Negro song, it unquestionably is borrowed from an Irish air "Turkeys in the Straw". (See O'Neil's "Gems of Dance Music of Ireland")

SQUARE DANCE

VIVE LA COMPAIGNE

from Paul Hunt

Intro:

Allemande left, as you come down you
 Swing your partners all around.
 Allemande left with the corner again
 And a grand right and left.
 Hand over hand around the track,
 Keep on going 'til you get back.
 All the way boys and girls all the way.

Figure:

First lady go right and the gent to the
 Around the outside you go. left
 You do si do with the gal of your dreams
 You do the do si do.
 Take her in your arms and swing
 Promenade back home again
 Hurry hurry hurry hurry swing your corner
 girl.
 Oh you swing that girl then leave her
 Go right back and swing your own alone
 Swing that gal till she's out of breath
 Now we do the allemande left.
 Left hand around your corners all
 Promenade your partners all

(Repeat for other three couples in turn.
 then two head couples at same time, then side
 two couples, then all four couples.)

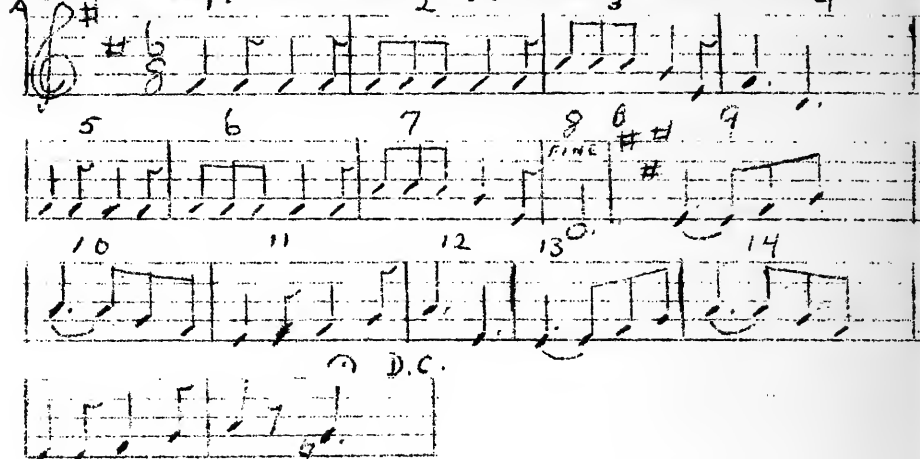
The call is self explanatory. But when you
 promenade after the do si do and swing it is
 in the direction THE GENT WAS GOING.

Paul Hunt is one of the finest callers in
 the country. This call is from his forthcoming
 album on the Michael Herman Folk Dance Series
 soon to be released. The album is a MUST.

FOLK DANCE

MIE KATDEN (Belgian)

Learned from Mrs. Martha Merrill



FORMATION:

Double circle around the room, man to left of woman, outside hands on hips. Man's right arm around her waist, her left hand on his right shoulder. All face counter clockwise in circle.

The Dance:

Music A. Meas. 1-4. Starting with outside foot (man's left, woman's right) extend foot forward placing heel to floor, then bring same foot back placing toe to floor beside inside foot. At the same time hopping lightly on inside foot. 7 movements. The 8th is STAMP and jump on both feet.

Meas. 5-8. Same movements starting with inside foot. 8th is simply close together. NO stamp.

Chorus:

Music B.Meas 1-4.

Social dance position. 4 polka steps turning clockwise,proceeding forward in circle counter clockwise.

Meas.5-6.

Four slip steps around circle to man's left

Meas.7-8.

Turn quickly in place and dance 4 slip steps around circle to man's right. Ending 8th measure with a shout "hey",in open position. Man's left hand and woman's right extended forward as if holding a stein of beer.

Repeat entire dance as many times as desired. Music is played faster and faster as dance continues. End dance with "A" as the final figure.

Mie Katoen is pronounced "Meo Katoon". Here are the words that Marthe used to sing to it:

"Mie Katcen,kom morgen noon,
En wy zullen een pintje drinken,
Mie Katoen,kom morgen noon,
En wy zullen een pintje doon.

Chorus:

Tra-la-la-la la-la,
La-la la-la la-re!
Tra la-la-la la-la,
La-la la-la La-HEY(shouted)

You may sing the words as you are dancing if you wish to do so,but dollars to doughnuts you run out of breath before the dance ends.

SQUARE DANCE CLASSICS

CALIFORNIA REEL

FORMATION:

Four couples in a set. Two couples standing side by side, facing two other couples who are also standing side by side. The sets make a big circle around the outside of the hall.

THE DANCE:

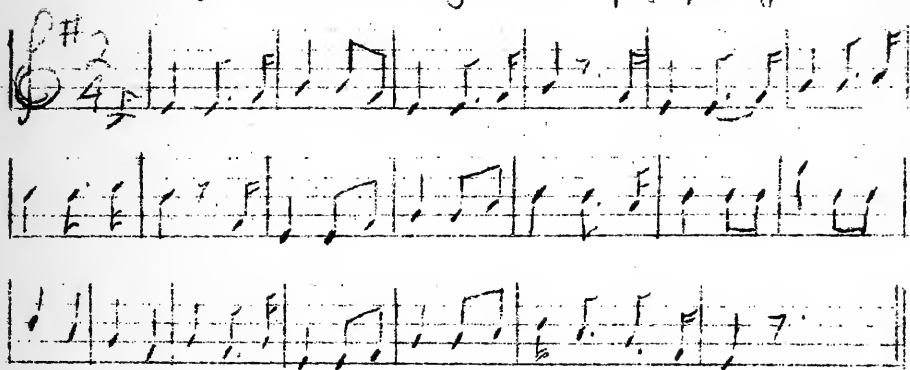
Eight hands around
 Outside couples balance and swing
 (Inside couples right and left at same
 Outside couples right and left time)
 (Inside couples balance and swing at
 same time)
 Opposite ladies chain
 All forward and back, pass on to the next.

We always danced this to the "Devil's Dream, the second strain of which was played three times instead of the usual two. There is no reason why any other reel played in the same manner wouldn't do just as well. Outside and inside couples may bother some of you city square dancers. The inside couples were the ones nearest the center of the hall. Outside couples were the ones nearest the wall. Once in a while we would find a caller who called a ladies grand chain instead of the opposite ladies chain. This was rather fun.

FOLK SONG

THE YORKSHIRE BITE

as sung by Granny Fish of Jeffrey N.H.



In Vermont there lived a mason by trade,
He kept two servants, a man and a maid;
A New Hampshire boy by the name of John
Was the one that he kept for to be his man.

Lol-de-dum, lol-de-do, lol-de-daddy, del-do-dum.

One morning quite early he called for John.
Johnny heard his master and quickly he did run,
"Take a cow from the barn and drive her to the
fair

She's in very good order and all I have to
Lol-de-dum, etc. spare"

John took the old cow and started for the fair,
 And on the highway he met three men,
 And on the highway he met three men,
 And he sold them the cow for six pounds ten,
 Lol-de-dum, etc.

And then to the tavern for something to drink,
 And while the landlord was counting the chink;
 Unto the landlady he did say, "Where shall I
 Put my money, good woman, I pray?"
 Lol-de-dum, etc.

"In the lining of your coat, Sir", she did say,
 "Lest by some highwayman, robbed you should be."
 There sat a highwayman drinking of his wine!
 Says he to himself, "This money shall be mine,"
 Lol-de-dum, etc.

Then John started off. Not far had he gone
 When he was overtaken by this very same man,
 "You are well overtaken, young man," he cried,
 "And now along with me won't you jump up and
 Lol-de-dum, etc. ride?"

"How far are you going this way?" asked John.
 "Two or three miles, so far as I know,
 Two or three miles, so far as I know."
 Then up jumped John and away they did go.
 Lol-de-dum, etc.

They rode along together til they came to a
 dark lane.
 "Now", said this bold robber, "I will tell you
 very plain,
 Deliver up your money without any strife
 Or in this lonesome valley I will end your
 pleasant life,"
 Lol-de-dum, etc.

Then John not wanting very long to dispute,
 From his coat lining quickly pulled the money
 out,

From his coat lining he quickly pulled it out,
And in the tall grass he strowed it about,
Lol-de-dum,etc.

The bold robber not thinking of his lods,
Began to pick it up and to put it in his purse,
Began to pick it up and to put it in his purse
While at the same time John rode off on his
Lol-de-dum,etc. horse.

The robber called out for John to stay,
But John never minded and kept riding away,
Until he came to his own master's home
Then horse,saddle,bridle and all was his own,
Lol-de-dum,etc.

The portmonio was searched,and there was found,
Three hundred bright guineas in silver and gold,
"A brace of pistols,I do vow.
I think that my master quite well sold his cow,"
Lol-de-dum,etc.

"Then,Johnny,for a boy you have done quite rare;
Two thirds of this money shall be yours for
your share.
And as for the rogue,you served him just right
I think you played on him a real Vermont Bite."
Lol-de-dum,etc.

"The Yorkshire Bite" perpetuates in song
the proverbial shrewdness of the men of York,
who always managed to get the better of any
trade. In American tradition,the Yorkshiremen's
reputation has become an inter-state tribute to
chiseling neighbors from over the border. Maine
sings it as "The New Hampshire Bite" and East-
ern Vermont likewise compliments New Hampshire
men. We gladly returned the favor. Seems that
no one is willing to be thought of as a "sharp-
er",even though the victim be a highway robber.

FOLK LORE



Told by
Bill Tyler

Evenin' folks. Draw up a chair and set down. Been talkin' 'bout riz biscuits and Johnny-cake and how th' flour you buy now'days ain't near so good as it use't be. So pure there ain't a mite a taste to it.

Used to be a grist mill in every town. More 'n one in a lot of 'em. Why right here in Weldon I can remember when there was four. All did well too. Guess the best miller was Lem Peasley. Had a mill over on Town brook.

Folks like to stop in at the gristmill. The ones with business might say 'Got a little grindin' for yer'. Everybody else just said, 'Go in' by, Lem. Jest want t' say hello'. Either kind was welcome and sure of a good visit with the miller. Sign out front said in big letters "Lem uel Peasley", but we always called him Lem. Easier to say. 'Bout the happiest man I ever knew. Just as ready to collect a good tale as he was to collect a good toll. And some of his best stories was on himself. Like the time he went out call in' on "slow customers". Sunday collectin' he

called it.

'T was a nice day and business was sort a slow. So Lem hitched up his mare into his best Concord buggy.

After several other calls he finally come to Ed Stebbin's house an' found nobody home. Go in' out of the yard he saw a woman settin' on th' piazza of the house opposite side of the road.

"You wouldn't know where I'd be likely t' find Mr. Stebbins, I don't suppose" he asked in that pleasant way of his.

"Why yes, I jest see him drive acrost the river. Back 'fore long. Don't you want to come up and set down till he gets back?"

"Don't know but what I will. Thanks. Hope I ain't botherin' yer none".

"Landsakes, no! I was jest thinkin' you'd find it less tiresome waitin' here. Don't live 'round here do you? Can't remember seein' you anywheres round."

"No, I live up the line a ways in Weldon."

"That so? Why I've got an own cousin up in Weldon. Says its a real nice town, but 'cordin' to her tell, she's got one of the worst men in town for a next-door neighbor. Says she wouldn't trust him furtherer'n she could throw her bull by the tail. Old Peasley. Know him?"

"Know all I want to of 'im," says Lem, never crackin' a smile. "You better not trust him."

"That's what I told my cousin after her tellin' me all them things. Why he'll lie, he'll

cheat, he'll do--you know--most anything to get the better of a body. I couldn't be sure of anything with that old critter anywheres round. But they do say his wife's real kind of nice. Seems too bad she's hooked up with that old pelter,--but that's the way it goes."

"Yes, it's too bad. I've known Mrs Peasley for years and consider her the finest woman in town. How she can stand it to live with that husband of hers is beyond me. There comes Mr. Stebbins. You'll have to excuse me. Thanks a lot for helpin' to pass the time. Not tiresome a bit chattin' this way."

"Drop in again when you're down this way."

By that time Lem was halfway cross the road, headin' for Stebbins' house. He and Ed talked for awhile; Ed paid a little something on his bill, and Lem drove off.

He hadn't hardly got round the next corner when a voice from the piazza crost the road was heard to say to Ed:

"Ed, who was that pleasant man waitin' here for you?"

"That pleasant man, Mary," says Ed, "was Lem Peasley from up Weldon way."

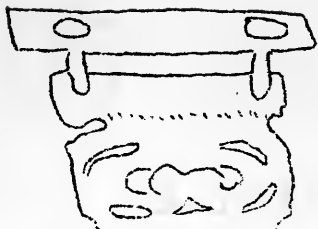
And Mary Brown ain't spoke to Lem Peasley or Ed Stebbins sence, fur's I know. Been dead a long time now, all of 'em, and it don't seem likely that she has.



UNCLE CHARLIE

The expression "horse and buggy days" is coming to mean as definite a period of American history as "the Civil War Days." Generally speaking it means the latter half of the past century with perhaps a carry-over of ten years or so into the twentieth century. It passed when the motor car in all its pristine glory swept down upon us like the plague of locusts over ancient Egypt. The term stands not only for the era of calm and quiet before the storm of electricity and gasoline broke upon the land, but also for a time when people were happy in making something out of nothing, having a good time amusing themselves even though that meant occasionally staying at home, walking over the land and loving it, seeing a buggy-ride as an event of importance usually reserved for Sunday afternoons, and feeling the warmth of a summer sun or the glory of a full moon as something to be taken slowly and in quietness. In other words they lived closer to nature and savored fully of its kindness.

Women folks looked forward to "riding out", It might be necessary to think up some obscure errand, for to ride without purpose was almost like sinning time away, but it was good to hear the birds and see the stoned in fields and the neighbors' gardens. There was some style to a new-painted buggy. There was elegance in the hold of a long whip. There was magnificence to the loud "Whoa!" with which a young swain announ



BUGGY STEP

-ced that he had come to take his lady love out driving.

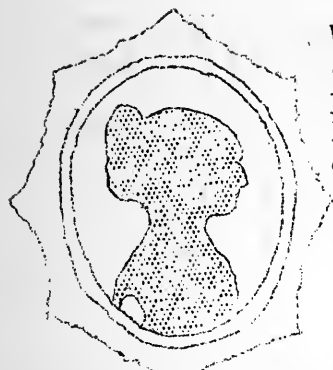
"Mud time" was that period of the year from the last of March through the month of April; depending on the season and where you lived. It was a

fine time to get your rig ready for the coming season. City dwellers perforce miss many of the thrills of life peculiar to the country. The problem of transportation grows less acute yearly as our system of "black top" roads is extended. Those who have lived on dirt roads know what is meant by "mud time". While the frost is coming out of the ground the mud is often axle deep.

The spring's first out of town visitor was always "Uncle" Charlie. He was a peddler and to us children his was a wonderful profession. Many times he was the first to come over the highway from South Stoddard to Munsonville.

Usually he got to our place about noon so as to be in time for dinner. We would see him coming around the bend on the road to the village and would run into the house crying "Uncle Charlie's coming!" Our excitement brought forth the whole family to the dooryard. The cart was a gorgeous combination of blues and yellows. Baskets, pots and pans were hung all over it and we could hear him as far away as we could see him. Inside the cart were dozens of bolts of cloth, yards and yards of laces, needles, pins, and other merchandise that was too perishable to be exposed to the weather.

"Uncle" Charlie was an Armenian, with black beard and the whitest teeth we had ever seen. He was always smiling and laughing and said a great many times that people in this country didn't laugh enough.



While eating dinner with us he always gave us the news, for a pedler was a real town crier. He brought us messages from a dozen relatives in Stoddard or Hancock; in turn mother would give him messages for friends in Nelson, East Sullivan or Gilsum. As soon as dinner was over "Uncle" Charlie brought out a bag of hard sugar drops

with fruit flavorings.

After dinner he brought in and unrolled a bolt of cloth. Then another and another. Perhaps the eyes of memory are especially kind, or maybe the dyes were softer long ago. But we never see in a store those wonderful colors of long ago.

Then the laces! In those days, ladies clothes required lace. Wherever there was a possible spot for a bit of lace, lace was put on.

"Uncle" Charlie let his goods sell themselves; no high pressure stuff. It meant a pleasant afternoon of talk and banter. Yes, and barter, too for money wasn't as free to come by then and he took many a dozen of hen or duck eggs in trade. By the time mother and the neighbors had bought whatever they needed it was nearly supper time, and after that "Uncle" Charlie could be teased into bringing out his violin and playing for us. Sad, strange songs of his homeland mostly. Then a throat-catching lullaby for the young toddler who was trying valiantly to keep awake.

Yes, the peddler meant much to farm families in those days. Especially "Uncle Charlie".

SQUARE DANCE INSTITUTE TEXAS STYLE

We would like to call our reader's attention to an event of unusual interest to square dancers and folklore enthusiasts which will take place in Cambridge, Massachusetts on May 12 and 13 in the gymnasium of the Rindge Technical High School. Under the sponsorship of a group of local callers and dancers, including Ted Sannella, Joe Blundon, Barbara Little, Angela Taylor, and Louise Winston, a two day Institute on Western Square and Folk Dances will be held, directed by Rickey Holden of San Antonio, Texas.

Rickey Holden is familiar to many groups in New England through his extensive activity as a dancer and folk musician while a student at Tufts College. Those who attended the 1947 New England Folk Festival will long remember the exceptional performance of the square dance group which presented some Texas figures under his leadership. The thorough knowledge of New England square, circle, and contra dances which he gained then makes him exceptionally well qualified to teach to a New England group the intricacies of western style dancing, especially in view of the fact that many western figures

are almost identical, except in name and a few variations in style, with figures which are familiar to all New England dancers.

Since his return to Texas, Rickoy has developed a nationwide reputation as a caller and teacher. After first organizing San Antonio and vicinity into one of the most active regions in a state already noted for its interest in dancing and folklore, he has travelled widely throughout the country attending festivals and dances in general, and has conducted institutes on square dancing in and around Texas. On his tour of the east this year he will conduct courses in Newark and Camden, New Jersey; Philadelphia, Penn; Stepney, Conn.; and Brockton, Mass. as well as in Cambridge. An album of records of his calling recently appeared on Folkcraft label, and has received wide acclaim among New England groups.

The institute to be held in Cambridge will stress square dancing as done in and around Texas, with particular emphasis on the relationship of western figures to those of New England. Some of the more popular couple dances of the southwest will also be taught. Three sessions will be held: Friday evening, Saturday afternoon, and Saturday evening, and at some time during the 2 days a Callers Clinic, a special seminar on problems of group leadership will be held for leaders attending the institute.

The fee for the institute is one dollar a session, or two fifty for all three. Tickets may be obtained from Ted Sannolla, 16 Pleasant St. Revere, Mass. and early purchase is advisable because the size of the hall will limit enrollment.

(J.B.)



Regional Cooking

The maple recipes in last month's issue caused so much comment that in self defense we are almost compelled to give some griddlecake recipes this month. Herb Warren of Vermont chided us that the word should have been spelled "receets". He's right. That's the way we pronounce it.

All of us are confronted with the subject of food at a very tender age and it continues to be of primary importance throughout life. So, to help you use up your supply of maple syrup here are a couple of good "receets" that your men folks will appreciate for breakfast.

SOUR MILK GRIDDLECAKES

2 $\frac{1}{2}$ cups flour	2 cups thick sour milk
$\frac{1}{2}$ teaspoon salt	2 eggs, well beaten
1 teaspoon soda	2 tablespoons melted fat

Sift the flour and salt. Dissolve the soda with a little water and stir into the sour milk. Add the eggs and melted fat, and combine the liquid mixture with the flour. Stir well and drop on a hot greased griddle a spoonful at a time. When the tops of the cakes bubble, turn them over and bake on the other side until they stop puffing. Makes 24 medium sized griddlecakes.

NEW ENGLAND BUCKWHEAT CAKES

2 cups buckwheat	Warm water
1 cup graham flour	$\frac{1}{2}$ yeast cake
1 teaspoon salt	2 tablespoons molasses

Start the batter the night before you plan to serve the cakes for breakfast. Mix the buckwheat

raham flour, and salt with enough warm water to make a thick batter. Dissolve the yeast cake in a little lukewarm water and add with the molasses to the mixture. In the morning, if the batter seems too thick, thin it with warm water. If it smells at all sour, add $\frac{1}{4}$ teaspoon soda dissolved in a little warm water. Stir the batter down, and when it rises again pour from the pitcher to form large cakes on a hot griddle. Bake like griddlecakes. Makes 24 cakes. Just a nice early morning snack.

DOUGHGODS

Maine delicacy. Make 'em like this:

2 eggs, well beaten 1 teaspoon soda
1 cup rich buttermilk Flour to mix

Roll out this dough and cut into small squares. Fry like doughnuts. Serve with maple syrup.

MAPLE HAM STEAK

1 slice ham 4 sweet potatoes, boiled and
1 cup maple syrup/peeled.

Fry the ham until browned. Slice the sweet potatoes and put in the frying pan with the ham. Add the maple syrup and cook until potatoes are browned and the syrup is almost absorbed.

BAKED APPLES & MAPLE SYRUP

8 apples 2 tablespoons butter
1 cup maple syrup $1\frac{1}{2}$ cups hot water

Peel apples and cut in halves. Place in deep baking dish, cover with the syrup and butter melted in the hot water. Bake til the liquid is thick. Serve cold with whipped cream.

THREE EVENTS WORTH SEEING

MAY 10

Torrington Conn. Armory
 Callers Jamboree - Durlacher, Loy
 Brundage, Page, Smith

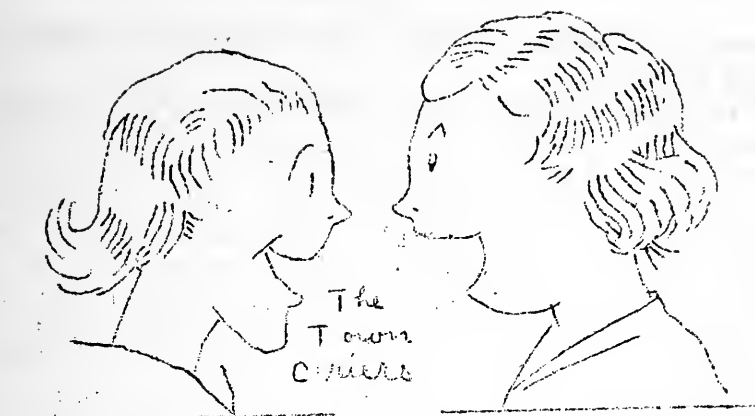
MAY 19 & 20

6th Annual New Hampshire Folk
 Festival Belknap Recreation Area
 Gileford, N.H.

Dances, Crafts, foods
 Plenty of general dancing

MAY 27

Vermont Country Dance Festival
 Norwich University Armory
 Contra and Square Dance Exhibitions
 Plenty of general dancing



Born: March 20 to Mr. & Mrs. Charles C. Thomas, of Woodbury, N.J. a daughter, Marjorie Phillips Thomas. Remember the Henry Ford records? Tried to buy any lately? Write to Austin-Moore Publishing Co. 23162 Cleveland Ave. Dearborn, Michigan for their pricelist of these same records.

There has been a change in the dates of the Me. Folk Dance Camps. Three camps instead of two, due to the great number of reservations that have poured in recently. Somebody is going to get left out sure, for the camp is limited as to numbers. Dates are June 15-19 for first camp. Second camp 19-23. 3rd camp 23-26. And you can't say we didn't warn you months ago to sign up early.

Just in time to include in this issue comes the news of three square dance summer schools. In the order of their arrival in our mail; Square Dance Camp June 5-10 sponsored by the Health & Physical Education Dept of Northwestern College Natchitoches, La. Jimmy Clossin, El Paso, head of faculty. Herb Greggerson's Ranch Dance School in Ruidoso, New Mexico. 1st class, June 5-9; 2nd, June 12-16. 3rd, Aug. 21-25. Dixie Folk & Square Dance Institute, Atlanta Ga. July 17-22. Directed by Fred & Mary Collette the Institute will be held at the Georgia Military Academy just 7 miles from Atlanta. Also there is the big Folk Dance Camp in Stockton, Calif. July 26-Aug. 5. Your editor will

teach at both of the last two named schools. See you there?

This summer, for the third year, the Seminars on American Culture will meet in Cooperstown, New York. There will be two separate sessions, each a week in length, July 2-8 and July 9-15. The Seminars will be offered at Fenimore House and the Farmers' Museum, institutions operated by the New York State Historical Association. The purpose of these gatherings is to provide mature people who are interested in the subjects offered an opportunity for combining class discussion under distinguished leaders, with informal conversation and recreation with others who share their own enthusiasm. Courses offered are: Regional Survey of New York History; Problems of the Small Museum of History; Early American Crafts; Practical Problems in Writing Local History; Problems of the Small Historical Library; Folk Culture of the Northeast; Types of Historical Writing; The Library and the Historian; Interpretation in the History Museum. For further information write to Mr. Louis C. Jones, Director, N.Y. State Historical Association, Cooperstown, N.Y.

Al Brundage announces his own Square Dance Summer School to be held at Brundage's Barn, Stepney Conn. July 9-14 inclusive. The curriculum will cover such subjects as Style and Technique in Calling, Methods of Teaching Square Dancing; Advanced Square Dancing; American Couple Dances; and Comparative American Regional Dance Forms. The faculty includes: Rickey Holden, San Antonio; Olga Kublitsky, Hunter College; Frank Kaltman and Al Brundage. Registration will be limited to 48 men and 48 women. Tuition is \$30 for the week; Arrangements for room and board can be made. For further information write to "Brundage's Country Barn" Stepney Conn. P.O. Box # 176.

The Spring Festival of the Long Island Callers' Association takes place May 28th at Hofstra College. Ralph Teferteller will be the guest caller.

and Lawrence Loy will give a talk about the "Value of Square Dancing."

Next festival of the New Jersey Square Dance Callers and Teachers Association will be Sunday, 7 of May, # to 10 P.M. with Rick Holden of San Antonio to be M.C. and featured caller. Al Brundage's "Pioneers" are providing the music. Sharing the program with Holden will be members of the Association. Five demonstration groups are planned. American couple dances will alternate with western style square.

Vermont teachers of physical education stressed Square Dancing in schools at their March 30 meeting in Middlebury. High spot of the program was the "Square Dance Workshop" for developing leadership technique under the skillful leadership of "Prent" Barker, Londonderry, Vt.

Fairlee Vt. recently made its way for the third time on the Voice of America, a French program featuring values in square dancing as developed by the Fairlee school.

Alert Manchester, Vt. citizens are on the look out for new ideas for getting their money's worth out of their new half million dollar elementary school and gymnasium. The F.T.A. had Mr Herb Warren in at a recent meeting to report on the use of square dancing in school. His talk "Social and Citizenship Training Through Square Dancing", and the resulting discussion of Fairlee facts and figures that followed was most satisfactory to the large audience.

The third session of New York University-Connecticut College "School of the Dance" is scheduled for the period July 10-August 20, at Connecticut College, New London, Conn.

The Vermont Country Dance Festival will be held Saturday May 27 in the Norwich University Armory, Northfield, Vermont. Ralph Page will be master of ceremonies at the afternoon and evening programs now being prepared.

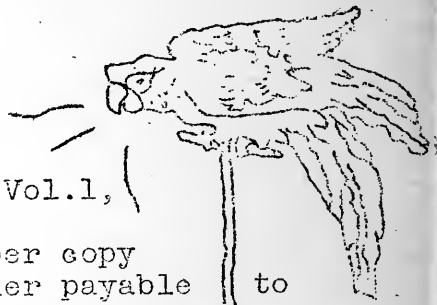
The 2nd Calico Ball will take place on Sunday

the 14th of May under the direction of Rickey Holden. Dancing 8-11:30. The place, Al Brundage's Barn, Stepny, Conn.

Arlington, Vt. - Classes in dancing and social manners are being taught here under a program sponsored by the Arlington Parent-Teacher Association. 32 children were enrolled in the first class. The program is directed by Mrs. Donald Hubert and Mrs. Spencer Mattison. Mrs. Ada Buck is pianist for the classes.

A collection of 22 outstanding oil paintings, including the first two steamboats which plied from New Bedford to Nantucket Island and the pioneer steamers of Boston Harbor, were shown by Vincent Short and Edwin B. Sears at the Copley Society Gallery, Boston. The collection also included oils of the first steamers which sailed from Boston to Hingham and Nantasket. The period covered from 1812 to 1912.

Recently exhibited at the Exeter (N.H.) Public library was a collection of rare old inkwells the property of Mrs. Joseph G. Morrison, of Exeter. The wells were of china, glass, pewter, and one of them was of solid Gorham silver.



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Ralph G. Page, 182 Pearl St. Keene, N.H.

Editor----- Ralph Page

Associate editors --- Joe Blundon
Gil Daniels

